

11/4/70

# handel and haydn SOCIETY

thomas dunn, music director

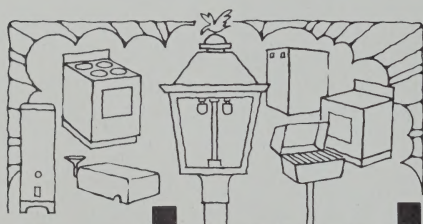


156th season

## 1970-71 SEASON OF THE HANDEL AND HAYDN SOCIETY

- PROGRAM I:** Friday, November 6, 8:30 p.m. Jordan Hall  
ELGAR Introduction and Allegro for String Orchestra, Op. 47  
HAYDN Missa Brevis S. Joannis de Deo (Kleine Orgelmesse)  
STRAVINSKY Pulcinella (complete, with puppets)
- PROGRAM II:** Friday, December 11, 8:00 p.m. sharp, Symphony Hall  
Sunday, December 13, 8:00 p.m. sharp, Symphony Hall  
HANDEL Messiah (First London Version, 1743)
- PROGRAM III:** Friday, January 29, 8:30 p.m., Jordan Hall  
JANÁČEK Rikadla (Children's Rhymes) with children's art  
WALTON Façade  
BRITTEN Ballad of Little Musgrave and Lady Barnard  
FELCIANO Background Music (New England Premiere)
- PROGRAM IV:** Saturday, March 20, 8:00 p.m. sharp, Symphony Hall  
HAYDN The Seasons (complete, in German, with full orchestra)
- PROGRAM V:** Friday, April 23, 8:30 p.m., Jordan Hall  
PURCELL Dido and Aeneas (Concert Opera)  
Choral Composition Contest Award Winner

*The Society again welcomes the instrumental assistance of the Boston Philharmonia.*



# natural gas

the fuel  
for all  
reasons

**Bostongas**

*enjoy the excellent cuisine of*

## *THE Colony Room*

A delightful dining room where you and your friends may dine in the quiet and relaxing atmosphere of Colonial Massachusetts in a modern setting. Luncheon or dinner you'll find the food excellent and the service quietly efficient.

Dinner served from 5 to 8:30 P.M.

**FREE PARKING**

during lunch or dinner

## **MIDTOWN MOTOR INN**

220 HUNTINGTON AVENUE  
BOSTON — PHONE: 262-1000



156th Season

# Handel and Haydn Society

Thomas Dunn, Music Director

*"...Responsible for much  
of the most adventurous  
music programming in  
Boston."*

Boston After Dark

*Friday, November 6, 1970*

Jordan Hall, 8:30 p.m.

**ELGAR** Introduction and Allegro for Strings, Op. 47  
A composition of romantic sonorities and sweeping melodic line for String Orchestra.

**HAYDN** Missa brevis S. Joannis de Deo (Kleine Orgelmesse)  
This Mass was so named from the prominent organ part in the Benedictus. Written about 1775 for a small church in Eisenstadt, it is despite its somewhat modest dimensions, an important work of the mature Haydn. It does not suffer by comparison with his choral and symphonic masterpieces written after 1790.

**STRAVINSKY** Pulcinella (complete, with puppets)  
The wit and humor of this romantic tale are undimmed even after fifty years. The main action is a *Commedia del'arte* ballet of mistaken identities, slapstick comedy and thwarted love. The puppet opera, designed and staged by the Pickwick Puppet Theatre, who created such a sensation last year in the Society's production of de Falla's "Master Peter's Puppet Show", will be performed on a two-tiered stage, using many different types of large and colorful rod puppets.



A scene from "Pulcinella."

#### Soloists:

Lou Ann Lee, soprano  
Jon Humphrey, tenor  
John Ostendorf, bass-baritone  
and  
The Pickwick Puppet Theatre

Chorus of the Handel and Haydn Society  
Members of the Boston Philharmonia  
Thomas Dunn, Music Director of the Society, conducting.

SEE REVERSE SIDE FOR TICKET PRICES  
AND ORDER FORM



Design / George A. Lewis

## Next Concert

Friday, December 11  
Sunday, December 13  
Symphony Hall, 8:00 p.m.

**HANDEL** Messiah  
(First London Version, 1743)  
No concert season in Boston would be complete without the Handel and Haydn Society's traditional performances of "Messiah." As in the past two years, Music Director Thomas Dunn will present one of the versions of "Messiah" conducted by Handel. Special care is taken that, as far as possible, the forces involved and the performance practice match those current in the mid-eighteenth century. The Society's annual performances of "Messiah" have been a Boston tradition for 152 years.

Tickets will be on sale after  
November 6, 1970.

Handel and Haydn Society  
416 Marlborough Street  
Boston, Massachusetts 02115  
Phone: 536-2951

# JORDAN HALL

## Handel and Haydn Society Ticket Prices

Area: A — \$6.00  
B — \$4.50  
C — \$3.50  
D — \$3.00  
E — \$2.50

Handel and Haydn Society  
416 Marlborough Street  
Boston, Massachusetts 02115  
Phone: 536-2951

Programs subject to change.  
No refunds.

Gentlemen:

Please send me \_\_\_\_\_ tickets at \$ \_\_\_\_\_ each for ☐ Floor ☐ Balcony.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Enclosed is my check for \$ \_\_\_\_\_, made payable to Handel and Haydn Society, 416 Marlborough Street, Boston 02115; 536-2951.

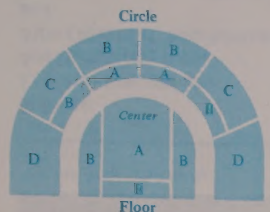
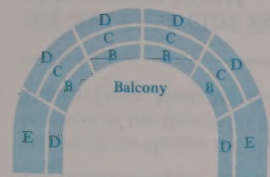
Ticket orders received after the Monday prior to the concert will be held at the Box Office.

Management and Public Relations



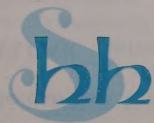
music unlimited associates

*Detach and Return*



Side Right      Stage      Side Left

Handel and Haydn Society  
416 Marlborough Street  
Boston, Massachusetts 02115  
(Phone: 536-2951)



# handel and haydn society

thomas dunn, music director





# HANDEL AND HAYDN SOCIETY

156th Season

1970-1971

*Music Director*  
*Associate Conductor*

Thomas Dunn  
Donald Teeters

## BOARD OF GOVERNORS

*President*  
*Vice-President*  
*Secretary*  
*Treasurer*

Dr. George E. Geyer  
Dr. Rudolf Toch  
Franklin J. Marryott  
Robert MacWilliams  
Robert M. Bancroft  
Donald M. Gillett  
Mrs. Herbert P. Gleason  
John H. Nerl  
Walter Norden  
Arthur W. Perkins  
Dr. Theodore J. Schultz  
William Schwann  
Harry Stapleford  
Professor Arthur T. Thompson  
Philip J. Webster

## CHORUS COUNCIL

*Chairman*  
*Vice-Chairman*  
*Secretary*  
*Treasurer*

Robert M. Bancroft  
Walter Norden  
John H. Nerl  
Harry Stapleford  
Hal Amrhein  
Richard W. Dennison  
Sister Camella Gambale  
Rosalie Griesse  
Richard L. Houston  
David P. Keane  
Helen Kukuk  
Archimedes Sanchez  
Anne Schneider  
Walter E. Scott

**LIBRARIAN**  
**CONDUCTOR EMERITUS**

Walter E. Scott  
Dr. Thompson Stone

## HONORARY MEMBERS

Mabel Daniels  
Kenneth F. George  
Dr. Walter A. Griffin  
A. Axel Lindberg  
Benjamin A. Little  
John H. Powell  
Alan A. Smith  
Francis E. Smith  
Paul F. Spain  
Randall Thompson

**LEGAL COUNSEL TO THE SOCIETY**  
**MANAGEMENT AND PUBLIC RELATIONS**

Jerome Preston, Jr.  
Music Unlimited Associates

## Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born at Bonn, Germany, on December 15 (or 16), 1770. The last great composer of the *Classic Period*, he became undisputed master of the symphonic form. During the nineteenth century his music attained a degree of popularity unmatched by that of any other composer. Thought, by some, to be the greatest composer of all time, Beethoven became the object of musical hero-worship. That his music came full upon the scene at the beginning of the *Romantic Period* probably accounts for the unfortunate excesses of his would-be interpreters.

Nowhere was Beethoven held in greater esteem and admiration than in Boston, where the musical organizations which were to have such a profound effect upon the cultural life of this city were undergoing their formative years coincident with the rise of Beethoven's music to the crest of its popularity. An unfortunate effect of this coincidence is that the symphonies of Mozart and Haydn, a knowledge of which is essential to an understanding of the development of the symphonic form, were too long neglected. Perhaps less true of Mozart, but especially true in the case of Haydn, much of their superb symphonic literature remains relatively unknown to the present day.

Undoubtedly, had Beethoven composed more choral music than he did, and were his choral music less taxing to sing, the great choral societies which dominated musical activities in this country in the mid-nineteenth century might have become as pre-occupied with his music as were the developing symphony orchestras of that era. Even so, with all of its inherent vocal difficulties, Beethoven's music stirred strong passions in choral breasts. This was particularly true of the young Handel and Haydn Society, for which Beethoven and his music were to acquire special historic significance, the most durable evidence of which is an imposing bronze statue of the composer, once owned by the Society, which now stands in the foyer of The New England Conservatory of Music.

The Handel and Haydn Society was founded on March 24, 1815, when Beethoven was forty-five years old, just a few years before he began work on his two most stirring choral masterpieces, the *Missa Solemnis*, Op. 123, and the *Ninth Symphony*, Op. 125, both of which were completed in 1823. One year earlier, Beethoven had been approached by letter to compose an oratorio for the Handel and Haydn Society. Postponed because of his expressed need to compose music for more immediate financial gain, his "Boston Oratorio" was never completed. There is no evidence, for that matter, that work on it was ever begun, although Beethoven referred to the commission in correspondence with a friend in London, and he expressed the hope that his health would permit him

# HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

NOVEMBER 6, 1970 / JORDAN HALL / EIGHT-THIRTY

Lou Ann Lee, *soprano*

Jon Humphrey, *tenor*

John Ostendorf, *bass-baritone*

Donald Teeters, *organ*

The Pickwick Puppet Theatre

The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Thomas Dunn, *conducting*

ELGAR                      Introduction and Allegro for String Orchestra, Op. 47

HAYDN                    Missa brevis Sancti Joannis de Deo  
(Kleine Orgelmesse)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

*Intermission*

STRAVINSKY            Pulcinella

Larry Berthelson's Pickwick Puppet Theatre

Puppeteered by Mary Allen, Larry Berthelson, Jessie Hull,  
Ken Moses and Teddy Shepard

Puppets by Larry Berthelson

Sets by Caroly Wilcox

Props by Mary Allen

Lighting by Mosetrol Theatre Technology

Directed by Larry Berthelson

*Yamaha Piano*



## **Pulcinella**

*Commedia dell'Arte with Songs – Music by Stravinsky (after Pergolesi)*

*Cast of characters (in order of their appearance):*

Prudenza - in love with Florindo  
Florindo - in love with Prudenza  
Dottore - Prudenza's father  
Pantalone - a miser, Florindo's father  
Pulcinella - a master of disguises  
Pimpinella - in love with Pulcinella  
Capitano Braccadio - betrothed to Prudenza

*The singers:* a soprano, a tenor and a bass

The scene is set in Naples during the eighteenth century.

### *Overture*

#### *Tenor aria*

*Scene 1:* The two lovers, Prudenza and Florindo, are separated by their feuding fathers and told never to see each other again. Meanwhile, Pulcinella orders Pimpinella to stop chasing him and leave. Pulcinella agrees to help his old friend, Florindo, win Prudenza. He disguises himself first as Pantalone and then as the Dottore in the first step of his plan to overcome the fathers' feud.

#### *Soprano aria*

*Scene 2:* The Dottore agrees to give Prudenza's hand in marriage to the pompous Capitano Braccadio. Pulcinello overhears and disguises himself as the Capitano to help the lovers.

#### *Bass aria*

*Scene 3:* Rather than lose each other forever, Prudenza and Florindo plan to end their lives.

*Trio* – soprano, tenor and bass

#### *Tenor aria*

*Duet* – tenor and soprano

#### *Tenor aria*

*Scene 4:* Pulcinella intercedes with the two lovers to prevent them from ending their lives and vows to help them. The Dottore unveils a statue of himself in the town square.

#### *Soprano aria*

*Scene 5:* Pulcinella, in the disguise of Capitano Braccadio, completely destroys the statue of the Dottore. The Dottore orders the "Capitano" from his house forever. Pulcinella disguises himself again as Pantalone and then as the Dottore and wins the fathers' agreements to the marriage of their children. The real Capitano Braccadio, who has been eavesdropping on this scene, challenges Pulcinella to a duel. Through his cleverness, Pulcinella outwits the Capitano.

*Trio* – soprano, tenor and bass

#### *Finale*

---

*The Handel and Haydn Society invites you to be included  
on our mailing list. Please send your name and address to:*

*The Handel and Haydn Society  
416 Marlborough Street  
Boston, Massachusetts 02115*



### ELGAR: Introduction and Allegro for Strings

The enthusiasm of admirers and the denunciations of hostile critics have made it difficult properly and impartially to assay the music of Edward Elgar (1875-1934). When G. B. Shaw, ired at statements of Edward Dent, an English music historian, derogatory to Elgar, boasts that "Elgar holds the same position in English music as Beethoven in German music . . . Professor Dent should not have belittled his country by belittling the only great English composer who is not dwarfed by the German giants", he could naturally count on raising a few eyebrows. When Basil Maine, Elgar's biographer, extols the *Introduction and Allegro* as "a very flame of inspiration" while others dismiss it as merely competent string writing, a just appreciation is not rendered more attainable.

Elgar was virtually a self-taught musician and thus had no chains of academic forging to break. During the 1890s the composer brought out a large number of works (mostly choral pieces) in print. He had not as yet acquired the wider recognition won by the *Enigma Variations*, op. 36 and the *Dream of Gerontius* (performed by the Handel and Haydn Society in 1967). Elgar had learned about the capabilities of instruments and voices by leading amateur musical groups, the most curious being the orchestra composed of staff members of the Worcester City and County Pauper Lunatic Asylum. An inadequate first performance of *Gerontius* (1900) did not reveal the stature of this work or of its composer. Elgar had to go to the continent and there be hailed by Strauss as "Meister Edward Elgar, the first English progressivist" to stir public interest at home. What Strauss really meant is far from clear, but the turn into the new century brought prominence to Elgar unlike that accorded any other British composer.

It is regrettable that Elgar is known in the United States almost entirely for the tune from the first *Pomp and Circumstance March*. While typical in one respect, it does not represent the introspective and melancholic side of Elgar's character. The wistful viola melody with its "dying fall" near the beginning of the *Introduction and Allegro* communicates this quality quite well. Interestingly enough this theme was inspired by a tune Elgar heard and was attracted to while vacationing in Wales in 1901. Again in 1904 he heard a similar tune at just about the time he was being encouraged to write a string piece for the then newly founded London Symphony Orchestra.

The *Introduction and Allegro for Strings* was performed for the first time in March, 1905 at an all-Elgar concert of the London Symphony, the composer conducting. (Elgar was an excellent and exciting conductor, as his many recordings demonstrate. Unfortunately, the present work is not among them.) At about this same time honors began to find their way to Sir Edward (knighted in 1904). He received two honorary doctorates: one from Oxford and another from Yale. The latter came to him through the good offices of Professor S. S. Sanford of Yale, and Elgar in appreciation dedicated his newest work to this close friend.

The *Introduction and Allegro* defies classification in one of the conventional genres. The instrumentation, string quartet and orchestra, suggests something of the concerto grosso and Elgar does play off the sonority of one against the other. However, there is no thematic distinction between the two nor is there any virtuosity demanded of the soloists which is not likewise demanded of the orchestra. If regarded as a sonata form it deviates from the models of the Classic composers by replacing the development with a fugue, whose principal subject is unrelated to the exposition. Because of his unorthodox background Elgar was hardly enslaved by adherence to formal principles for their own sake.

One could not find in Elgar's works a more consistent or more thoroughly unified composition. The rich sonority of the nine-part string writing is a joy in itself. After the powerful opening gesture in G minor, the apparent "preluding"

of the solo violin, answered by the orchestra, is really a preview of the first theme of the Allegro. Then follows the "Welsh" tune (solo viola) which is subsequently elaborated by the orchestra.

The two principal themes of the "exposition" are neatly contrasted. The first rises and falls in a single curve. The second is a nervous pattern of rapidly repeated chords leading to a passage of tremendous power, as the theme, stated at the very beginning, is presented in unison by all of the higher strings again as wide-ranging movement in the bass.

As the agitation dies away a "devil of a fugue . . . with all sorts of japes [tricks] and counterpoint," to use Elgar's own colorful description, begins. The somewhat jagged subject lends itself to energetic developments of great vitality. Elgar draws all the threads together over a sustained D in the basses and proceeds to the recapitulation, which duplicates the exposition in the conventional way. As the peroration we hear the Welsh tune in G major instead of minor, not triumphantly, but solemnly, and with noble reserve.

### HAYDN: *Missa Brevis Sancti Joannis de Deo* (Kleine Orgelmesse)

This "little" mass can scarcely be considered a journeyman work or diminutive in any artistic sense. In 1775, the year of its composition, Haydn was a mature composer, forty-three years of age, with over fifty symphonies, thirty-six quartets and six operas to his credit. Four settings of the Ordinary of the Mass, including the great St. Cecilia Mass, preceded this one. The "kleine" (little) in the subtitle distinguishes this mass from a longer one which also incorporates a prominent solo for organ in the *Benedictus*. Haydn's own title, *Missa brevis* meant in the eighteenth century that elaborate orchestral accompaniment or extended, quasi-independent solo passages (as in the so-called "cantata-mass") had been avoided and that the work was of a length suitable for ordinary Sundays.

It became customary during the Baroque era to compose masses "in honor of" a saint as a kind of *ex voto* offering. (Five of Haydn's masses are so titled.) Two of the saints Haydn chose to honor in this way offer an insight into the personal qualities he admired. Both John of God and Bernard of Offida (in whose honor the *Heiligmesse* was written) were noted for their humility and solicitude for the poor and sick.

John of God (Juan Cuidad) founded in the first half of the sixteenth century the Brothers of Mercy for the care of the sick. Their churches with pharmacy and hospital attached are still an important feature of many Austrian cities and towns. Haydn himself had benefited from their ministrations. In the 1750s Haydn was organist at the Brothers' church in the Leopoldstadt (Vienna) and H. C. Robbins Landon believes that the composer's first two masses might have been written for this church. In 1771 Haydn's *Salve Regina* (also with an organ solo) was performed in the Brothers' church at Eisenstadt. This long association with the order implies that the *Kleine Orgelmesse* involved a commitment on a personal as well as on an artistic level, that it was no perfunctory discharge of an obligation as much of Mozart's Salzburg church music was.

The corpus of Haydn's church music includes many glorious monuments of his art which are too little known in comparison with the symphonies of the 1790s. Haydn's first biographer, Giuseppe Carpani, claimed that he (Carpani) recovered immediately from a fever after hearing one of the masses. He draws from this singular cure a likewise singular moral: "I am of the opinion that many of the complaints of our nervous ladies might be cured by my remedy, but not by that ineffectual music which they go to hear at a concert, after having put on a charming bonnet. Women, never in their lives, nor do we [men] ourselves while young, give a full attention to music, except when we hear it in the dark [and all distractions are removed]." Signor Carpani (were he alive today) and Women's Lib advocates might have a few words to exchange but he may have a point about our lack of "full attention to music."

Save for the smaller orchestral forces (two violins and *basso continuo*) necessitated by the small choir-loft at Eisenstadt, the opening of the *Kyrie*



resembles the majestic slow introduction of the larger masses. Sustained chords in the choral parts contrast with the emphatic broken chords and repeated notes in the violins. Haydn is accustomed to use this continuity of instrumental figuration in his masses to insure the unity of the movement. The figuration in the *Gloria* is different from that of the *Kyrie* but subtly related to that of the *Credo*. First and second violins play this figuration in unison, parallel thirds or sixths; there is comparatively little independent contrapuntal activity in the *Kleine Orgelmesse*. The entire text up to "Cum Sancto Spiritu" requires only fourteen measures because the text is divided into four sections, each of which is assigned to a different voice part and sung simultaneously. All of the voices do not have the same text until "Cum Sancto Spiritu."

This strange treatment of the text was employed for the sake of brevity and was apparently not considered any more incongruous than, for instance, the recitation of prayers during one of the sung portions of the mass. Most of Haydn's mass have either this procedure or omission/transposition of text. To avoid this polytextuality, his brother Michael composed an alternate version of the *Gloria* of the *Kleine Orgelmesse* using the motivic material of the original but with trumpets added.

The text of the *Credo* is treated similarly except that the two passages suitable for lyric treatment, "Et incarnatus" and "Crucifixus," are set to an eloquent Adagio. From "Et resurrexit" on the text is divided among the voice parts until "Et vitam venturi"; this phrase is sung to the same music which concluded the *Gloria*.

The *Sanctus* begins contrapuntally but at "Pleni sunt" returns to the declamatory style which has so far dominated the mass. As in the *Gloria*, figuration is a foil to the choral body. The longest movement of the mass, *Benedictus*, is the traditional slow aria, in this case for solo soprano. The organ solo does not combine with the voice in duet fashion (as in the solos with obbligato instrument of Bach's cantatas). Rather, the organ alternates with the soloist so that no more than one melodic line is heard at a time. The first violin generally doubles the voice.

In the *Agnus Dei* Haydn contrasts the descending string passages with dramatic invocations to the Lamb of God. The suppliant "Dona nobis pacem" is one of the most artful closes Haydn ever devised. It comes upon the listener unexpectedly yet avoids any feeling of abruptness.

## STRAVINSKY: *Pulcinella*

Today, half a century after the premiere of *Pulcinella* (1920) it is difficult to recapture the surprise of that first audience as the mild and ingratiating sounds of the *Sinfonia* came from the orchestra pit. Hardly anyone could have been prepared for this sudden *volte-face* in Stravinsky's artistic evolution. The Stravinsky of the ballets had established an international reputation for himself, especially with the *Rite of Spring*. After the war he had turned to the chiseled sonorities of the chamber ensemble, a bolder treatment of dissonance, and an emphasis on contrapuntal procedures (*The Soldier's Tale*, *Ragtime*, the early stages of *The Wedding*). He had not, up to this point, shown in an unmistakable way his subsequent interest in the music of the past or in "art about art", as one critic termed his reworkings of the music of other composers: Pergolesi in *Pulcinella*, Rossini in *Jeu de cartes* and Tchaikowsky in *The Fairy's Kiss*.

The suggestion which ultimately led to *Pulcinella* came from Serge Diaghilev. Diaghilev and Stravinsky had had a falling-out over *The Soldier's Tale* (1918), and this overture was an invitation to renew their collaborative efforts. Diaghilev presented the composer with manuscript copies of works supposedly by Giovanni Battista Pergolesi (1710-1736) and proposed that Stravinsky make some arrangements suitable for a ballet. During the previous season in Paris *The Good-Humored Ladies*, a ballet based on the music of D. Scarlatti arranged by Tommasini, had proven quite successful. Costumes and scenery for this new ballet were to be by Picasso, and Diaghilev provided a scenario based on a story in an eighteenth-century Neapolitan manuscript.

The plot, inspired by the Italian improvised comedy (*commedia dell'arte*), called for a cast with five characters dressed as Pulcinella. The review in the *London Times* was quite honest about the resulting confusion: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter." For his Pickwick Puppet Theatre production Larry Berthelson has reworked the story (see the program page), retaining the *commedia dell'arte*, characters but substituting a simplified plot.

Each of the characters of the traditional *commedia* had a fairly well-defined set of attributes, including a traditional costume. Pulcinella's consisted of a large white blouse (which sometimes covered a paunch of Falstaffian proportions) belted over pantaloons. He wore a black mask over the upper part of his face and was humpbacked. Although intimately associated with Naples he appeared for the first time in sixth-century Rome. The characters of the *commedia dell'arte* spread beyond the comic stage and beyond the borders of Italy. Rossini's *Barber of Seville* (based on an eighteenth-century French play) has a cast virtually interchangeable with that in this version of *Pulcinella*. The English Punch embodies all the viscious traits of his Italian ancestor, but little of his wit.

This evening we shall hear all of the Pulcinella music, not just the numbers which have become familiar in the suite Stravinsky extracted from the ballet. For the suite Stravinsky dropped the entire middle section of the ballet, which included several songs, and wrote purely instrumental versions of two vocal numbers: the first tenor aria and the last trio. The text of the songs has absolutely nothing to do with the plot either in the original or in the revised version; the sounds of the words have a sonorous value for Stravinsky, a value quite independent of their literal meaning.

On the title page of the score the composer is identified as "Igor Stravinsky—after Giambattista Pergolesi." It is well known now that only the vocal numbers are actually by Pergolesi. The attribution of the instrumental works arranged by Stravinsky was recognized to be most doubtful even in the eighteenth century. During that period confusion of authorship was widespread; publishers and copyists did not shrink from adding the name of a celebrated composer to their wares of uncertain origin. Perhaps fifteen percent of classic works have been assigned to more than one author. Doubtful authenticity of the models in no way alters the quality or validity of Stravinsky's *Pulcinella*; his treatment of the material is of far more interest than its origin. *Pulcinella* is an evocation of the *galant* world of lucidity and grace, not the homage of one composer to another.

Stravinsky selected trio sonatas, harpsichord pieces and arias and scored them for the classic orchestra, omitting the tympani but employing one trombone. He has maintained or even surpassed the textural clarity of the originals. No brief summation can hope to describe Stravinsky's ingenuity in transforming his models. Sometimes phrases are shortened by the omission of motivic repetition; at other times repetitions are added. Stravinsky did not always find the phrase symmetry of "Pergolesi" to his liking and disrupted it in this way. He also supplies *ostinati* not in the original.

Harmonic enrichment is not chromatic but diatonic: classic music with added tones—"wrong notes" which always sound just right in the context Stravinsky constructs. Shortly after the première of *Pulcinella* Alfredo Salazar aptly described these added tones as dissonance "encrusted as pure acoustic value—expression through the color of dissonance."

The melodic lines of the original are scrupulously respected, but Stravinsky seems to prefer stepwise bass motion to the leaps in the original. He rarely adds contrapuntal enrichment except in the form of sustained pedal points. *Pulcinella*, then, is not merely an "arrangement" of someone else's music—it is far more a creative collaboration. The composer later acknowledged the seminal effect the work had on his development: "*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible."



# Why Schubert died without a pfennig and Mendelssohn didn't.

Mendelssohn was a rare genius with music and, unlike poor Schubert, also had a knack for managing his money. Most people aren't that lucky. They shake their heads over the fine points of a trust, shrug their shoulders about making or changing their will, throw up their hands trying to keep up with the changing tax laws or the churning stock market.

If you have more money than you have time and inclination to reasonably manage, then why don't you and your attorney speak to one of our Personal Bankers

at Shawmut. Your Personal Banker can work with both of you in so many ways — from setting up a stock investment plan, establishing a trust to formulating a sound estate plan . . . perhaps improving your tax picture at the same time.

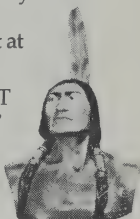
Shawmut: Could be music to your ears.

Call our Trust Department at  
742-4900, Ext. 177

PERSONAL TRUST  
DEPARTMENT  
The  
National Shawmut  
Bank of Boston

Member F.D.I.C.  
A Shawmut Association Bank

*Have a Personal Banker  
at your side, on your side.*



*Drawing of Franz Schubert  
The Bettmann Archive*

## Thomas Dunn



Three years ago, when Thomas Dunn became Music Director of the Handel and Haydn Society, he brought with him new life for America's oldest active choral society. His dynamic direction, musical scholarship, and imaginative programming have fashioned the Handel and Haydn Society into one of the finest chorus-orchestra combinations in the country.

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. In the summers of 1968 and 1969 he conducted at the Bach Festival at the University of Buffalo and lectured on Bach cantatas. Last summer he also taught at the Blossom Music Festival. This past summer Mr. Dunn was invited to Aspen, Colorado to lecture on Haydn's "Seasons," and Mozart's "Vesperae de Dominica."

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also Director of Music at New York's Church of the Incarnation, Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.



## Assisting Artists

LOU ANN LEE, soprano, received her early training in Portland, Oregon. Her extensive operatic experience includes performances with the Opera Orchestra of New York, UCLA Opera Workshop, American Opera Center and the Portland Opera Association. She is currently preparing the role of Violetta in *La Traviata* to be performed in January with the Bronx Opera. Miss Lee has toured and recorded with the Gregg Smith Singers, The Camarata Singers and the Oprheon Chorale. Miss Lee is making her Boston debut tonight.

JON HUMPHREY, tenor, is well known to New England audiences from past performances of *Messiah* with the Handel and Haydn Society, from his position as tenor in residence for several seasons at the renowned Marlboro Music Festival, and through recordings for RCA Victor and Columbia. He has been a soloist with the Robert Shaw Chorale during several seasons of touring and recording and has performed with the New York Pro Musica. In addition, Mr. Humphrey has appeared with many major orchestras throughout the country, including the Cleveland Symphony, and has been a featured soloist at many festivals, most recently the Lincoln Center Mozart Festival, Detroit's Meadow Brook Festival, and the Cincinnati May Festival. He is presently Resident Artist at the University of Massachusetts at Amherst. Last season Mr. Humphrey performed Monteverdi's *Combattimento di Tancredi e Clorinda* and Britten's *Cantata Misericordium*.

JOHN OSTENDORF, bass-baritone, is currently a member of the Metropolitan Opera Studio. He has also performed with the Santa Fe and Chautauqua Opera. In the past few years, Mr. Ostendorf has performed at Philharmonic, Carnegie and Tully Hall in works by Handel, Haydn, Mozart and Beethoven. Tonight is Mr. Ostendorf's debut performance in Boston.

THE PICKWICK PUPPET THEATRE OF NEW YORK, directed by Larry Berthelson, has charmed audiences throughout the United States. Performing with many of the nation's top symphony orchestras such as Detroit, Cleveland and Baltimore, the Pickwick Puppet Theatre has demonstrated the art of musical pantomime to a degree unique in the field. Mr. Berthelson has created, with puppets, visual interpretations of Ravel's *L'Enfant et les Sortilèges*, Mozart's *The Magic Flute* and Tchaikovsky's *Sleeping Beauty*. Last season the Pickwick Puppet Theatre delighted the Handel and Haydn Society audience with their production of De Falla's *Master Peter's Puppet Show*.

---

## CHORUS AUDITIONS

*Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or contact the Handel and Haydn Society, 416 Marlborough Street, Boston, Telephone 536-2951.*

## Membership of the Handel and Haydn Society for 1970

Miss Susanna Adams  
Mr. and Mrs. Thomas B. Adams  
Dr. and Mrs. N. E. Adamson, Jr.  
Dr. and Mrs. S. J. Adelstein  
Miss Luisa Alexander  
Miss Lee Allen  
Miss Helen J. Almy  
Mr. Hal Amrhein  
Miss Leah Anastos  
Mr. Barry Andelman

Mr. and Mrs. Robert M. Bancroft  
Miss Elizabeth V. Baublis  
Miss Gertrude E. Beal  
Mr. Henry R. Beal  
Mr. Stephen Benedict  
Dr. and Mrs. Leo L. Beranek  
Mr. Clayton Berry  
Mr. Ben Beyea  
Miss Pauline K. Bittinger  
Mr. Bruce Blakley-Smith  
Mrs. Kerry Blum  
Miss Linda Bond  
Mr. D. L. Boyke  
Mr. and Mrs. Robert D. Buck

Mr. and Mrs. Henry B. Cabot  
Mr. and Mrs. David Calderara  
Miss Sandra Carden  
Mr. Theodore R. Cassford  
Mr. William R. Chafe  
Mrs. John Ciampa  
Mrs. Thatcher W. Clark  
Mr. James L. Coe  
Mr. J. Ralph Cole  
Miss Frances Conkey  
Dr. and Mrs. John D. Constable  
Dr. and Mrs. Oliver Cope  
Mr. Carl R. Crosby, Sr.  
Miss Elizabeth B. Cushman

Mrs. Antonia Damaskos  
Miss Grace Dankleman  
Mr. John Davies  
Mr. Rodney S. DeCecco  
Mr. Richard W. Dennison  
Mrs. Bonnie DeOrsay  
Mrs. Adrienne Dillon  
Miss Doshia Dockett  
Miss Julie Dodge  
Miss Josephine Dunham  
Miss Anita E. Dunn  
Mr. and Mrs. Joseph Dyer

Mr. Frank Engel, Jr.

Mr. Jarvis Farley  
Miss Betty Faucette  
Mr. Eldon H. Fay  
Mrs. Elsa Feinberg  
Mr. and Mrs. James Fife  
Mr. Michael W. Fior  
Mr. and Mrs. Richard R. Fischer  
Mr. Edward Froderman  
Miss Lynn Fulk  
Miss Suzanne J. Fuller

Mr. James Gabbert  
Rev. and Mrs. George P. Gallos  
Sister Camella Ann Gambale  
Miss Margaret Gardner  
Mrs. Anne Gerry  
Mr. and Mrs. Robert L. Gerling  
Dr. and Mrs. George E. Geyer  
Miss Alexandra E. C. Gibb  
Mr. Donald M. Gillett  
Mr. and Mrs. Herbert P. Gleason

Mr. Chandler Gregg  
Miss Carolyn D. Gresham  
Rev. and Mrs. Robert Griesse  
Mr. and Mrs. Everett P. Grossman  
Mr. and Mrs. Edgar M. Grout  
Mr. G. Sterling Grumman  
Mr. Bernard W. Guild

Mr. and Mrs. Frederick W. Haffenreffer  
Mr. John A. Hahn  
Mrs. Melinda Hardaway  
Mrs. Ellen S. Haring  
Mr. William E. Harper  
Mrs. Marlene Hartley  
Miss Joyce Hartweg  
Miss Patricia K. Helbig  
Miss Cheri Herbert  
Mr. John Holt  
Mr. and Mrs. Richard L. Houston  
Mr. and Mrs. Kenneth Hufford  
Mr. and Mrs. J. Roger Hunt

Mr. Charles Isola

Miss Marjorie Jarvis  
Miss Hilda Jenkinson  
Mr. and Mrs. John E. F. Jenner  
Mrs. Ruth Johnson

Miss Anne B. Kalaczniak  
Mr. David P. Keane  
Mr. Allen B. Kinzey  
Miss Janice Kitchin  
Miss Charlotte Koch  
Dr. David I. Kosowsky  
Miss Nancy Kuhn  
Miss Helen Kukuk  
Miss Merelice A. Kundratis  
Mr. and Mrs. E. Anthony Kутten

Miss Jane Lambert  
Mrs. Helen Lane  
Mr. Richard Larkin  
Miss Anita Larson  
Mr. and Mrs. Robert C. LeClair  
Mrs. Roxanne Leatham  
Miss Mary Leonard  
Dr. and Mrs. Elliott Lieb  
Dr. and Mrs. Gerald Looney

Mrs. Allis MacNeill  
Mr. Robert MacWilliams  
Mr. Donald W. McCandless  
Mr. and Mrs. David Blair McClosky  
Miss Marie McPherson  
Mrs. Marie McVea  
Miss Agnes T. Manuelian  
Mr. and Mrs. Franklin J. Marryott  
Mr. and Mrs. Alfred B. Marsh  
Mr. Alan W. Marshall  
Miss Laura May Marshall  
Miss Madeline A. May  
Mr. Russell P. Mead  
Mrs. Jacqueline Meily  
Miss Susan Merritt  
Miss Patricia Metzger  
Miss Agnes E. Mickelson  
Dr. Josephine L. Murray  
Miss Dorinda Miles

Mr. and Mrs. John B. Nash  
Mr. Merrill B. Nearis  
Dr. and Mrs. Michael H. Nelson  
Mr. John H. Nerl  
Mr. Walter Norden  
Mrs. Marianne J. Norman

Miss Evelyn M. Ohm  
Rev. Dr. and Mrs. O. Karl Olander

Mr. and Mrs. William J. O'Reilly  
Mrs. Eleanor Osborne  
Mr. Stephen Owades

Mr. Francis Palms III  
Mr. and Mrs. Richard M. Penta  
Miss Barbara Ann Peters  
Mr. and Mrs. Fordyce C. Pier  
Miss Peggy Potter  
Mr. John H. Powell

Miss Margaret Raines  
Mr. and Mrs. Norman F. Ramsey  
Miss Jeanne Raymond  
Miss Alice Rekstad  
Mr. Herbert Repass  
Mr. John Richards  
Mr. Lowell Richards  
Mrs. Madeline K. Robertson  
Mr. Thomas J. Robinson, Jr.  
Mr. and Mrs. David J. Rockefeller, Jr.  
Dr. and Mrs. Theodore Rodgers III  
Dr. and Mrs. Jerome Rogoff  
Miss Ann M. Rollins  
Mr. Elliot H. Rosenberg  
Mr. Vladimir Roudenko  
Mr. Samuel Ryder

Mr. Archimedes Sanchez  
Miss Ruth E. Sawyer  
Mrs. Anne Schneider  
Dr. Theodore John Schultz  
Mr. and Mrs. William Schwann  
Mr. and Mrs. Kenneth R. Scott  
Mr. Walter E. Scott  
Mr. Alan H. Scovell  
Mrs. Anna Shackford  
Mr. David W. Skinner  
Miss Carlton P. Smith  
Mr. Duane L. Smith  
Mrs. Sareba Smith  
Mr. Frank Smolenski  
Mr. Grant Snellen  
Mr. Paul I. Spain  
Mrs. Dorcas Spence  
Mrs. Vera Spriano  
Miss Katherine E. Stack  
Mr. and Mrs. Harry Stapleford  
Miss Ruth M. Steele  
Mr. Daniel Stevens  
Mr. and Mrs. Albert Stone, Jr.

Miss Nobuyuki Tanaka  
Mrs. Karin Tate  
Mr. and Mrs. Peter D. Terry  
Mr. Daniel Thaxton  
Prof. and Mrs. Arthur T. Thompson  
Mrs. Beth Thomson  
Dr. Rudolf Toch  
Miss Beverly Tyler

Mr. William H. Vollheim  
Mr. R. A. Walker  
Mr. Frank Wassilak  
Mrs. George H. Watson  
Miss Eleanor Weber  
Mr. and Mrs. Philip J. Webster  
Miss Lois Wetzel  
Mr. Roy E. Wheaton  
Mrs. Edith B. Whitaker  
Mr. John F. White  
Mr. Daniel Whitman  
Miss Anne Whitmore  
Mrs. John J. Whoriskey  
Miss Ann Williams  
Mrs. Margaret Wilmot  
Mrs. Phyllis Wilner  
Mr. Truman Winsor



# *An Invitation to Membership in the Handel and Haydn Society*

The purpose of the Handel and Haydn Society is to promote the performance, study, composition, and appreciation of music, especially choral music.

Members of the Handel and Haydn Society are entitled to vote in the affairs of the Society, to attend the social functions, to receive advance notice of all concerts sponsored by the Society, and to be given special consideration in seating.

We invite you to become a member of the Society and to take part in the Society's exciting future.

---

*Detach and Return*

## Application for Membership

The Secretary  
Handel and Haydn Society  
416 Marlborough Street  
Boston, Massachusetts 02115

Date

Dear Sir:

Please accept my\* application for membership in the Handel and Haydn Society for the year 1971. My membership contribution is enclosed.

☐ Contributor — \$10.00

☐ Sponsor — \$25.00

☐ Patron — \$100.00

Sincerely,

Name \_\_\_\_\_  
(Print as it should appear on our records)

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

☐ My check, payable to the Handel and Haydn Society, is enclosed.

☐ Please bill me.

*Contributions are tax deductible.*

\*Husband and Wife may jointly share Membership.

to complete this and a number of other commissions. The proposed "Boston Oratorio" was mentioned also in a Vienna newspaper in 1823, but a few such fragments of information are all that remains of the project. Regrettably, we shall never know what Beethoven might have written for the Handel and Haydn Society had he lived a few more years.

Ludwig van Beethoven died on March 26, 1827. One might say that he was one of the best-known victims of the inefficiency of the committee system, in that he was attended by a team of Europe's most eminent physicians, all but one of whom advised that his terminal ailment could best be treated with stimulating spirits. The lone dissenter maintained that such treatment would only hasten the composer's demise, but the majority prevailed. Beethoven died of cirrhosis of the liver.

The Handel and Haydn Society gave its first public performance of Beethoven's music on December 22, 1833, in a program which included selections from *Mount of Olives*. The work was well received and, in subsequent years, had countless performances. But it was not until February 5, 1853, that local audiences heard for the first time the work which, ever since, has seemed to epitomize the grandeur of his music. On that date, the chorus of the Handel and Haydn Society joined forces with the new orchestra of the Germania Society to present the first Boston performance of the *Ninth Symphony*. The performance took place before an overflow audience at the recently dedicated Music Hall. In spite of limited orchestral forces, the performance was a huge success, and *Beethoven* became a magic name.

On March 1, 1853, a magnificent statue of the composer was formally unveiled at Music Hall, where it occupied a commanding position at upstage center. It had been commissioned by Charles C. Perkins, President of the Society from 1875 to 1887, of Thomas Crawford, the famous American sculptor. Eventually, Music Hall fell into disuse as a concert hall, and the statue became the property of the Handel and Haydn Society. For a few years, it occupied a niche at the Boston Public Library, but, in 1903, it was consigned to The New England Conservatory of Music on indefinite loan. On June 19, 1951, the Society presented the statue to the Conservatory as a gift. It now stands, as previously mentioned, in the foyer of the Conservatory.

This concert season marks the bicentennial of Beethoven's birth, the observance of which, beginning prematurely at the end of last season, has been accompanied by a veritable deluge of performances of his music. Considering the historic relationship between Beethoven and the Handel and Haydn Society, some may think it strange, to say the least, that his music has been omitted from the Society's programs for this season.

We intend no disrespect. On the contrary, although confident that Beethoven's genius was such that his music can survive almost anything, the Handel and Haydn Society has elected to honor this giant among composers by not contributing to the current overexposure of his work, and the Society looks forward to future seasons when the music of Ludwig van Beethoven may be approached afresh.

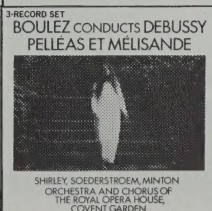
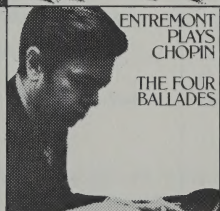
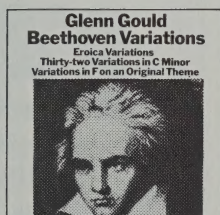
George E. Geyer

*The audience is invited to view the statue of Beethoven at the Huntington Avenue entrance foyer to Jordan Hall.*

*From harmony, from  
 heavenly harmony  
 This universal frame began:  
 From harmony  
 to harmony  
 Through all the compass  
 of the notes it ran,  
 The diapason closing  
 full in Man.*

*Dryden, A Song for St. Cecilia's Day*

NEW ENGLAND MERCHANTS NATIONAL BANK  
Member FDIC



a welcome to the  
 new season . . .  
**Handel and Haydn Society**

greetings from  
**COLUMBIA**  
**RECORDS**



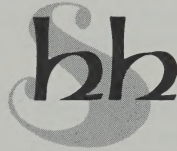
## NEXT CONCERT

**HANDEL** *Messiah* (First London Version, 1743)

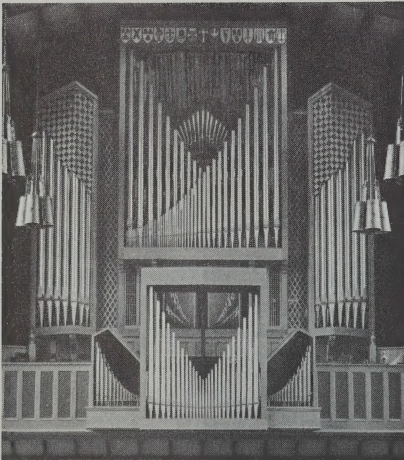
Friday, December 11 and Sunday, December 13, 1970  
Symphony Hall, 8:00 p.m. sharp

No concert season in Boston would be complete without the Handel and Haydn Society's traditional performances of *Messiah*. As in the past two years, Music Director Thomas Dunn will present one of the versions of *Messiah* conducted by Handel. Special care is taken that, as far as possible, the forces involved and the performance practice match those current in the mid-eighteenth century. The Society's annual performances of *Messiah* have been a Boston tradition for 152 years.

Tickets will be on sale at the Society's office after November 9th. Prices are \$7.00, \$6.00, \$5.00, \$4.00 and \$3.00. Tickets will be available at the Symphony Hall Box office after November 23.



### AEOLIAN-SKINNER ORGAN COMPANY



PACELLA PARK DRIVE  
RANDOLPH, MASS. 02368

# NE

New England 482-7711  
**LITHOGRAPH  
Company, Inc.**

**OFFSET PRINTING *plus***

**COLD TYPE COMPOSITION**

- IBM Selectric Composer
- Justowriter ● IBM Executive

**COLOR PRESSES UP TO 50 INCHES**

**AUTOMATED OFFSET DUPLICATING**

**COMPLETE BINDERY • DAY and NIGHT**

9-27 MELCHER ST., BOSTON, MASSACHUSETTS

May we suggest . . .

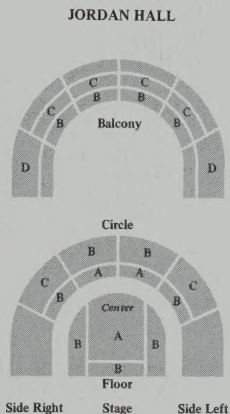
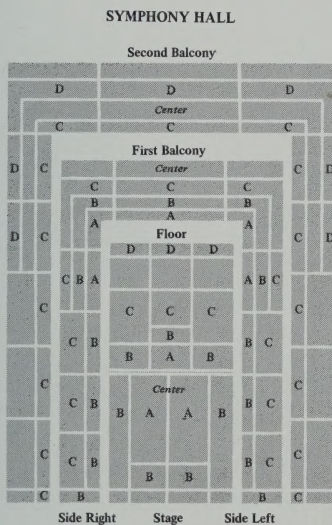
We are offering subscriptions to the remaining four programs of our season. Subscriptions may be obtained by filling out the form below and returning it to us.

Four-concert subscription	Area A	_____	at \$23.00
	Area B	_____	at \$18.50
	Area C	_____	at \$15.00
	Area D	_____	at \$10.00

and . . .

The Handel and Haydn Society presents a special ticket offer for the two choral programs this season. Tickets for Handel's MESSIAH (either December 11 or December 13 performance) and Haydn's THE SEASONS (March 20) may be purchased together.

Choral subscription	Area A	_____	at \$13.00
	Area B	_____	at \$11.00
	Area C	_____	at \$ 9.00



Name \_\_\_\_\_

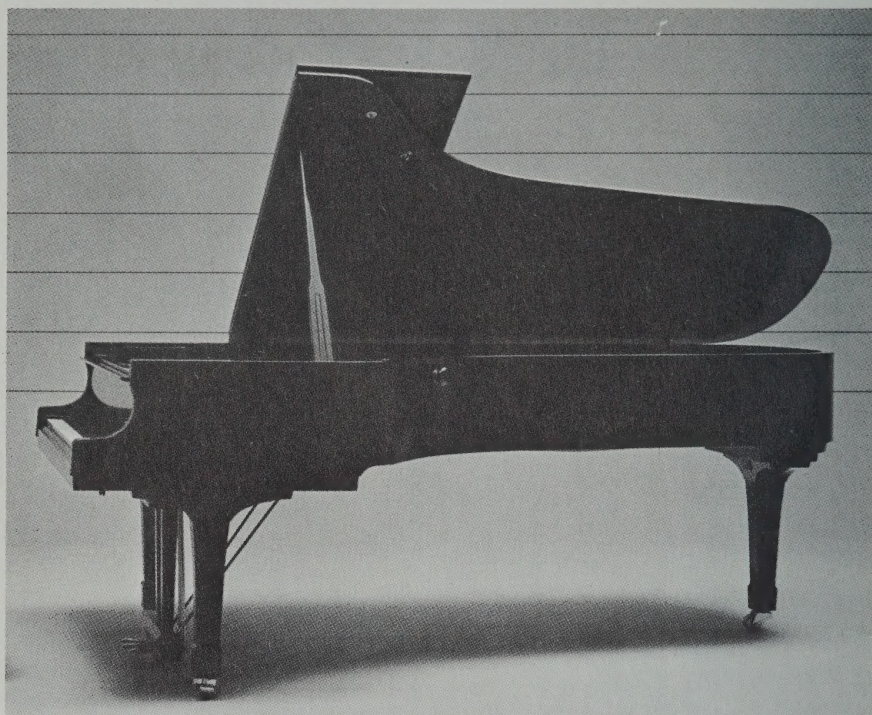
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Enclosed is my check made payable to the Handel and Haydn Society, 416 Marlborough Street, Boston, Massachusetts 02115, for \$\_\_\_\_\_.



Yamaha Piano  
the official piano of the Handel and Haydn Society



The world famous

**YAMAHA**



SINCE 1887

Pianos and Organs

**Williams' Piano Shop**

123 Harvard Street, Brookline / 232-8870